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A COMPARATIVE STUDY OF THE ROMANTIC MOVEMENT
IN ENGLAND, FRANCE, AND GERMANY.

A thesis submitted to the faculty of the Graduate
School of the UNIVERSITY OF MINNESOTA in partial
fulfilment of the requirements for the degree
of MASTER OF ARTS.

By

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SYNOPSIS.

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A study of any literary movement whatsoever, demands also a consideration of the social and political environment which produced men whose natures and tastes were such as to require for their fullest expression, a literature peculiar to their time. The inspiration of other literatures is important. This may be felt through awakened interest in some epoch of the past, or through sympathy with contemporary writings, and may be indigenous or foreign in origin. Since a literary movement is usually reactionary in character, the principles and tastes of the period preceding must be noted, and certain of these must be distinguished, which if modified, would prove beneficial to the new period; while others must be done away with. The latter are found usually to have been most instrumental in arousing the feeling of discontent which terminated in open revolt.

In attempting a comparison of the Romantic movement in France, England, and Germany, the foregoing considerations are found to be both applicable and necessary. Since the

romantic school is to receive our attention it may be best to ascertain as clearly and comprehensively as may be, the meaning of the simple term ,romantic, and next the term in its fuller sense, expressing a particular literary period, Romanticism.

Dictionary synonyms for romantic are: fictitious, extravagant, fanciful, sentimental, wild, chimerical; characterised by novelty, strangeness, or variety; pertaining to, involving, or resembling, romance; exciting the fancy by variety and contrast.

Frederic H. Hedge gives its etymology as follows: The word romantic is derived from the old Romanic or Romance, a transitory language of mediaeval times, between the Latin and the dialects of Southern Europe. "Invaders of Italy found a patois called Romana rustica, and thus distinguished from the pure Latin of the cultivated Roman. Romance is a fusion of this Romana rustica with the native speech of barbarous tribes." In southern France it became the langue d'oc, and provençal tales in this language were called

roman, for which in England the terms romant and romance were substituted. "Originally then, romantic meant simply writings in the Romance language as distinguished from those in the Latin tongue; the better sort of which were called classic, from classici, that is, first class." (#)

Henry A. Beers in his History of English Romanticism adds further that the tales of chivalresque adventure were considered as the roman or romance par excellence. He gives the first use of the adjective romantic as occurring about the latter half of the XVII and early XVIII Century. While the word was applied to the fanciful and extraordinary adventures of the mediaeval writers, it was not applied to scenery until later; and much later the abstract term Romanticism was evolved. Not until the XIX Century was its use required as the name of a literary movement. (##)

Various definitions have been given for the terms romanticism and the romantic in art.

(#) 11.p.309.

(##) 2.pp.6-7.

SaintsBeuve characterises the essential element of the romantic spirit as love of beauty.(#)

Walter Pater adds to this the element of strangeness. "The romantic spirit does not care for beauty unless the condition of strangeness be first satisfied." (##)

Hedge says that the "essence of Romanticism is aspiration." He does not find in the love of the past the sole value of Mediaevalism to the Romanticists, but rather as a source of relief to those who are weary of modern commonplace.(###) Again he compares romantic to the classic "somewhat as music relates to plastic art. Plastic art acts on the intellect, music on the feelings; the one affects us by what it presents, the other by what it suggests."(####)

McClintock gives the special characteristics of the romantic temperament as "strong feeling and emphasis on impulse and passion. As a result romantic art is warm in sympathy and free in expression." This freedom gives an air of spontaneity to all the work of the romantic school. Hence "the great characteristics of all romantic art are

(#) 19. p. 65.

(##) 19. p. 65.

(###) 11. p. 315.

####) 11. p. 313.

life, energy, movement, warmth, and strength." (#)

Equivalent contrasts between classic and romantic are, "law and liberty, conservative and liberal, fashion and unconventionality, correctness and looseness, Cavalier and Puritan, realism and idealism, Greek and Christian, artificiality and naturalness; a small ideal perfectly accomplished, and a great ideal incapable of perfect attainment." (##)

H.H. Boyeson has found that the "one fundamental note which all romanticism has in common-is a deep disgust with the world as it is, and a desire to depict in literature something that is claimed to be nobler and better." (###)

Romanticism may also be considered as the negative of classicism, and many critics have thus defined it. Others find a merging and blending of characteristics, so that while one character may predominate, the other is also present.

De Stendhal sees in "every good piece of romantic art, a classic in the making." To him, romanticism is "progress, liberty, originality, and the spirit of the future; while

(#) 18. p.189.

(##) 18.p.187

(###) 2. p.16.

classicism stands for conservatism, authority, imitation; the spirit of the past." He defines romanticism as "the art of presenting to the nations, the literary works which in the actual state of their habits and beliefs, are capable of giving them the greatest possible pleasure." (#)

A.W.Schlegel: "The genius of classic drama was statuesque, that of romantic drama picturesque." (##)

Schiller says that "classic poetry affects us through the medium of facts; romantic through the medium of ideas." (###)

Heine: "Classic art portrays the finite; romantic art the infinite." (####)

Mme de Staël uses the term classic poetry as synonymous with that of the ancients, rather than with the sense of perfection. Romantic poetry she associates with the tradition of chivalry. To her, classic is imitation; romantic, inspiration. (#####)

Sainte Beuve gives as characters of a genuine classic: "energy, freshness and masterly disposition." Romanticism

sought in the middle ages the accidental effect of the

(#) 2. p.10.

(##) 2. p.14.

(###) 11. p.311.

(####) 22. p.2.

(#####) 22. p.2.

qualities of curiosity and love of beauty. (#)

Victor Hugo in the "Preface to Cromwell" gives as the fundamental difference which separates modern from ancient art, and the romantic literature from the classic; the introduction of a new type foreign to antiquity, the imitation of nature in her creations. "To mingle without confusion, shadow with light, grotesque with sublime; in other terms, body with soul, beast with mind."(##)

Ferdinand Brunetière in a review of "Le Romantisme des Classiques" by Émile Deschanel, quotes the author's definition. "A romantic is a classic on the way to success, a classic is a romantic who has arrived."(@)

Brunetière himself places the romantic and the classic in France, at the two poles of national life.(e) He considers a pure classic literature as the one which expresses the truly national character, and in form and language approaches as nearly as possible to perfection. Furthermore this combination of faithful translation of the national spirit

(#) 19. p.66.

(##) 13. p.17.

(@) 6. p.412.

(e) 6. p.432.

with perfection of language, belongs to the period in which it lived and died, the XVII Century. Hence his definition of a classic author is one who lived in a given time, and was governed by these conditions. When the conditions have passed, the time is no more, and only those works which fulfil them are classic. (#) According to him, Romanticism lost sight of the benefits of the purification which the language had undergone during the XVII Century, when in its scorn for the classic it leaped backward into the "epoch of the greatest confusion and disorder of the language."

Romanticism in its abandonment of the classic national literature, and in its headlong plunge into the literatures of foreign nations, produced a literature, characteristic of no one country. Today the national form is in danger of being lost. (##)

Other critics consider the true essence of the Romantic and the Classic to be the substance rather than the historical period.

Beers defines as a classic, a work characterized by

 (#) 6. p.426.

(##) 6. pp.430-431.

by noble plainness and definite outline, irrespective of the historic period. (#) Romanticism, he thinks, was "not confined to a period or to a school, or to the writings of one man!" In all of these both romantic and classic may be comprised. (##)

According to Saintsbury: "The terms classic and romantic apply to treatment, not to subject, and the difference is that the treatment is classic when the idea is represented as directly, and with as exact an adaption of form as possible; while it is romantic when the idea is left to the reader's faculty of divination, assisted only by suggestion and symbol." (©)

Given such variety of definitions, the resulting conception of Romanticism might almost tend to confusion, were it not for a certain coherence of essential characters. These may be briefly summarized as: the expression of the feelings and imagination of the individual; a tendency to gloomy introspection and melancholy, whilst over against this is the sympathy and faith of Christianity; the Classic love of the beautiful as represented by pure and noble outline, is replaced by a love for the picturesque and

(#) 2. p.4.

(##) 2. p.9.

(©) 22. p.3.

mysterious, and this, as applied to nature, is especially an innovation. Increase of liberal perception in the romantic writers, led to their recognition of, and interest in, kindred spirits of other nations; until the romantic influence acted and counteracted, so that it becomes difficult to determine which nation exerted most power over the others along romantic lines.

The question of the relative worth of the classic and the romantic schools can not here be taken up.

The chief fault of the Classicists would seem to be their intolerance of anything which did not approach closely to their ideal of art; while the Romanticists in attempting to do away with classic fetters, sometimes reached the other extreme of the grotesque and unhealthy.

The Romantic writers for the most part did not recognise nor profit by the real and lasting benefits of their legacy from the Classic time. Their own beneficial influence on succeeding literature may be written large.

Modern writers in whose genius are united the two qualities of romantic and classic, have produced the masterpieces of our century, while the great spirits of the Romantic school itself, in large measure combined the two tendencies.

ENGLAND.

The Romantic movement in England preceded that of Germany, and was considerably earlier than the reactionary period in France.

In period of time it may be said to have had its beginning near the close of the Augustan age, during the reigns of Queen Anne, and the two Georges.

The classic period which it succeeded was founded by Dryden, who adapted French theories to the clearer and plainer style in verse and prose which he desired to see in England. His successors, Addison, Pope, and Johnson, in general taste carried out his program. This found expression in scorn of the Middle Ages, love of correctness,

generalization, and abstraction. As to form, the separated couplet was considered to be the sole salvation of poetic diction. (#)

The classic writings of this time are not expressive solely of the aesthetic taste in literature, but of the social, political, and religious beliefs of the century.

"The Augustan Age was an age of unbridled slander."

The writer most able in this regard, received the best reward." Literature was thus honored not for itself, but for the sake of party. It became a political tool. It acquired an able but rather superficial manner of treatment in philosophy and the sciences, and was very expert in depicting society in the city, though country life was quite neglected, except perhaps by Addison. (##)

Strength in poetry seems to have been comprised in the amount of moral instruction it could convey. With preponderance of satirical and didactic verses and poems, and with everybody imitating the particular style of heroic couplet which Pope as master of it had made the fashion,

(#) 23. p.652.

(##) 5. pp.183-184.

it was small wonder that English verse became reduced to the dead level of monotonous sermonising. Latin terms were in high favor because they could be substituted for unscholarly and homely and therefore vulgar, English words. For similar reason abstract words and phrases, the more high-sounding the better, were most frequently used.

Writing had become reduced to a science, and had discovered that one sure route to clearness lay in avoidance of difficult themes. (#) Much of the fondness for clearness, brilliancy, and form was due to French influence. Pellissier describes the literature of this time as "of a special type. More Latin than Greek and more French than Latin." Voltaire regarded Queen Anne literature as "the high-water mark of English achievement". (##)

With substance practically limited within prescribed boundaries, and with form the consideration par-excellence, a type of literature was developed, which only real genius could make enduring. Although the weariness and distaste

(#) 22. p. 10.

(##) 22. p. 10.

which this provoked was slow and perhaps unconscious in its manifestation, definite signs of it appear early in the XVIII Century. One of the earliest indications of this unrest, is the revival of the Spenserian blank verse. This blank verse became the medium for romantic poetry, as rhyme had been the instrument of the Classic School, where the French Alexandrine had given it authority. With blank verse came freedom, as against the constraint of rhyme. (#)

Such titles as "Art of Preserving Health", "Cyder", "SugarCane", "Fleece", which were among the earliest examples of the blank verse of this period, show that form rather than subject matter, first felt the new stimulus. In James Thomson's "Seasons" (1726-30) a new element was introduced— description of landscape and country life. These were tinged with the romantic feeling, though not strongly, but were the first to open the way to the love of nature, which became so vital a part of romantic literature. With Thomson, and mainly with his majestic hymn, another quality came back to poetry; the ecstasy of worship awakened

(#) 2. p. 52.

by the aspect of natural beauty". (#)

The Augustan writers themselves first called attention to Spenser_ Steele, in the Spectator for Nov.19,1712., while Matthew Prior first imitated the Spenserian stanza, though not its spirit. These attempts were not greatly successful until 1736,when their number was considerable.(##) William Shenstone's "The Schoolmistress".(1742), was one of the best, but James Thomson in the "Castle of Indolence"(1748) was "the only one who caught the glow and splendor of the master, and added something of his own"(@)

Very important was Thomas Warton's "Observations on the Faerie Queen"(1754). Spenser himself was not much in demand until the middle of the century. A climax was reached in about 1750, and in 1757 the tendency became so marked as to call forth criticism from Dr. Johnson.(%)

A little later, Milton's influence toward the new sentiment was almost as great, for as compared to Pope and his school, Milton seemed to that time quite romantic. The lyric poets, Gray, Collins, Mason, the Warton brothers, and others

(#) 10. p.236.

(##) 22. p.59.

(@) 2. p.92.

(%) 22p p.81-6.

less important, were influenced by the minor poetry of Milton. One phase of this influence was the revival of the sonnet, which became more popular as Romanticism increased in power. Milton's "Penseroso" was probably a factor in developing the melancholy now shown in lyric poetry. Poems of the graveyard, and those expressive of reflection, came into favor. These had been prepared for by Blair's "Grave" (1743) and Young's "Night Thoughts" (1743). Both Young and Blair wrote in blank verse, though they were not free from classic influence. "While this new verse was used mainly for expression of religious views," it was the dramatic view of the grave as inspirer of pleasing gloom, that was preparing readers for the romantic outbreak". Belonging to and assisting in these lessons of morality were the raven, the pale moon, skeletons and ghosts. Enjoyment of natural scenery was not yet known. (A) The elegaic form seemed best suited to poems of this nature, and of these Gray's "Elegy written in a Country Church-yard (1751) aroused the most admiration and exerted the most influence of any poem of the century. In it" was summed up for all

(A) 21. p. 379.

English readers and for all time, the poetry of the tomb." (A)
 Many imitations were made of this thoughtfully melancholic
 poem, but none approached the original. Of foreign writers,
 Lamartine in "Le Lac" shows Gray's influence.

In Thomas Gray is illustrated the history of English Romanticism.
 His early poems are classic and savor of Dryden. In his "Elegy"
 romantic characteristics appear, becoming bolder in his
 "Pindaric Odes". He was genuinely a lover of nature, and
 his letters of travel are filled with descriptions of the
 beauty and grandeur of wild and mountainous scenery. He is
 the first to give expression to this romantic appreciation-
 his contemporaries had found such scenery either unworthy of
 notice or wearisome in the extreme. He was also the first to
 note foreign life from its picturesque side, and to speak
 understandingly of Gothic architecture. That his romantic
 tendency was augmentive is shown in the character of his
 last works - translations from Norse and Welsh heroic tales.

William Collins displayed romantic temperament in his
 "Odes" (1745) though his style was classic in its beauty and

 (A) 2. p. 175.

precision.

Oliver Goldsmith although the avowed opponent of the romantic tendency could not escape its influence, as his "Deserted Village" stands as evidence.

The first note of real declaration of war was sounded in Joseph Warton's "Essay on the Genius and Writings of Pope" (1756). The Warton brothers were of great value as aids in the reactionary movement. Not only were both writers of romantic poetry, but Thomas had revived public appreciation of Spenser, and now Joseph in his "Essay" brought criticism to bear on the standards of Pope. Later Thomas Warton, in the "History of English Poetry" (1777), called attention to masterpieces not controlled by classic tradition.

The Wartons lent their aid to the Romantic movement not only through these constructive and destructive writings, but were also pioneers in the Mediaeval revival, in that they were students of Gothic architecture and of Early English poetry. Thomas Warton wrote poems of chivalry "The Grave of King Arthur" and "The Crusade", but more important were his volumes on

the "History of English Poetry from the XII to the close of the XVI Century." (1777-81).

With the revival of Gothic came the "love and study of chivalry." (A) Bishop Richard Hurd in the "Letters on Chivalry and Romance" (1762) spoke almost more boldly than the Wartons and his learning and position gave him ready audience with the public. In these he advocated the superiority of the Gothic manners and fictions to the use of poetry, as compared with the classic. He also pointed out their greater resource in magnificence, dignity, and supernatural machinery; and attributed the ridicule of Gothic to French influence. Other impressive witnesses of Gothic civilization remained in those ruins and edifices which later architecture could not surpass: Westminster Abbey, Melrose and Fountain Abbeys, Salisbury Cathedral, York Minster and others.

Question now arose as to the causes of the contempt which had so long been felt for whatever was Gothic. An antiquarian is naturally a conservative, and while carrying on these historical inquiries, men began to love the times

(A) 22. p.111.

they were studying and to see in them new sources of pleasure.(A)

In this Mediaeval literature were comprised "all the early literatures of Europe inspired otherwise than from Greek and Latin sources." Mediaeval and Romantic were not at all points synonymous, but bore a relation similar to that of the ancient Greek and Roman literatures with those of the Renaissance.(B)

Horace Walpole added his influence to the Gothic revival by taking it up as a new Fad. He made it fashionable by building his home on Strawberry Hill in Gothic style, although it was rather of the "ginger-bread" order. His second aid to Romantic art lay in his "Castle of Otranto", which though weak as a piece of literature, combined romantic elements with mediaeval history, and was "the parent of Mrs Radcliffe's romances, and they led the way for Scott's creation of the historical novel."(C)

Mrs Radcliffe's are Gothic only in machinery. She is most original in "melodramatic manipulation of landscape" and it is here "that her influence on Byron and Chateaubriand

(A) 25. p.446.

(B) 2. pp.27-9.

(C) 25. p.446.

is most apparent."(A)

In 1752 appeared a small volume entitled "Fragments of Ancient Poetry collected in the Highlands of Scotland, and translated from the Galic or Erse language." These excited considerable curiosity and interest since the author's name was not given. They were soon followed by an epic poem to which they had referred, "Fingal an ancient Epic poem. Together with several other poems composed by Ossian, the son of Fingal." In 1763 a third volume was published. From the first these aroused great controversy. Dr. Johnson at this time the classic authority, was actively against them since he hated everything Scotch. Other criticisms "helped along the Ossianic movement of sentimental melancholy and love of nature's solitude. Ossian belongs to the subjective side of Romanticism which culminated in Byron." The author of these impositions, James Macpherson, was a quite unconscious factor in Romanticism, since, in composing them he had difficulty in deciding between the heroic couplet and prose. But they were a true return to nature, and were

(A) 2. p.255.

especially admired in Germany and France.(A)

In 1765 Thomas Percy published his "Reliques of Ancient English Poetry." They did not arouse so much excitement as the Ossianic poems but were more productive of lasting influence. They were "roughly historical and purely legendary or romantic; the folk songs of the period antedating the separation of the lettered and the unlettered classes.(B)

There had been no ballad collections previous to 1823, and those which appeared afterward were made more as curiosities than for their literary value. Dr. Percy was the first to make an intelligent effort to preserve the poetry of English minstrelsy, although he made great additions and corrections in the desire to please his contemporaries.(C)

The "Reliques" had perhaps more immediate influence in Germany than in England, though later Wordsworth and Scott acknowledged their debt to Dr. Percy, and several of his contemporaries made similar collections.(D)

In Germany Bürger made translations of them and through them received inspiration for "Lenore".(E) They were enthusiastically

(A) 22. pp.146-53.

(B) 2. pp.266-77.

(C) 2. p.286.

(D) 22. p.135.

(E) 21. p.423.

received by Lessing's circle, and were in accord with the interest in folk-songs which prompted Herder's "Stimmen der Völker"(1778-9). (A)

This interest in the past and the peculiar opportunity for ancient literary forgeries, led the way to another pretended discovery. Thomas Chatterton claimed to have found old black-letter manuscripts written by a monk, Thomas Rowley.(1768) These forgeries were Chatterton's "only way of being romantic" and an assumed personality was his only means of getting readers.(B) While their appearance aroused some notice, Chatterton's tragic death at seventeen, heightened the controversy over the Rowley poems, and acquired for them a place in literature, perhaps more important than they deserved.

During the greater part of the century, the Romantic movement in England was carried on by reactionary impulse within the nation itself. In the last decade it "began to receive a tributary stream from abroad". A very similar change of mind was being felt in Germany, and English influence had much to do in inspiring it.(C)

(A) 2. p.300.

(B) 21. p.420.

(C) 2.p.374.

Its final conclusion arrived too late to have effect on English Romanticism but its prelude was heard and echoed there. Several young English writers, among them Walter Scott, studied German literature and read in it, tastes and ambitions similar to their own. (A) As a result of this study, Scott attempted a translation of Bürger's "Lenore" which he re-named "William and Helen", and the "Wilde Yäger" as "The Chase". These were his first published works. He continued to make translations of romances, ballads, and tales of chivalry, and his first book of importance was a translation of Goethe's "Götz von Berlichingen". (B) Goethe's "Götz" and Schiller's "Die Räuber" were largely influential in producing the long trail of writers of morbid and fantastic tales, which followed both in England and in Germany; and this invasion of German romance is still visible in English verse. (C)

Leslie Stephen gives the third phase of the reaction as the return to nature. (D) Various ones of the romantic

 (A) 2. p. 391.

(B) 2. pp. 398-9.

(C) 2. p. 419.

(D) 25. p. 447.

writers co-operated in this impulse, though perhaps quite unconsciously.(A) Gray was at the head of the naturalists with his love and comprehension of the sublime and beautiful in nature, and to these topographical writers much praise is due for part as romantic factors.(B)

Walter Scott through his German ballad translations, became more interested in his native folk-songs, and in 1802 published "Scottish Minstrelsy". He first showed his own originality in the "Lay of the Last Minstrel" (1805), but with the publication of "Waverly" in 1814 he became exclusively a writer of novels. His historical novels were the means of arousing new life from out the decay into which the romantic novel had fallen.(C) He became the strongest naturalistic influence in Europe, and the progenitor of the romances of Dumas and Hugo in France; Fouqué in Germany; and of various Spanish and Italian romances.(D)

Byron in taste and conviction was unsympathetic toward the romantic movement, but his own life was the embodiment of his romantic heroes—the Giaour, and Lara— and his verse

(A) 25. p. 455.

(B) 10. p. 262.

(C) 10. p. 299.

(D) 10. p. 302.

in spite of him became romantic.(A) His influence in England was not so great as his fame, and was much more strongly felt on the Continent. Heine and Leopardi show his spirit. Lamartine, De Vigny, Hugo, and De Musset especially, were his disciples in the expression of "intoxicating magnificence".(B)

From 1816-21 were the culminating years of the Romantic movement. "The spirit of poetry invaded every department of English". Literary criticism in its modern sense was now for the first time seriously exercised. The leaders of this new school were Coleridge, Leigh Hunt, Charles Lamb, and Hazlitt.(C)

With Hallam, the first historian in England to write without prejudice; Mitford, and Lingard; history became "more and more worthy of the name of fine literature".(D)

Saintsbury sums up the work of the XVIII Century in England as follows: It created the novel, imparted new form to literary history, and added to philosophical literature. It produced lighter verse in abundance, and gave to the essay a more general circulation. Its most important work

(A) 10. p.306.

(B) 10. p.309.

(C) 10. p.320.

(D) 5. p.209.

was the shaping of English prose into a practical "prose of all work". (A)

The English Romantic movement brought freedom from the restraining bonds of Classicism; enlarged the field of knowledge of foreign literatures, and made profitable as sources of inspiration in original productions.

At the close of the century the spirit of Romanticism ran high. So much of the literary diet of the century was of romantic flavor that the body of Romanticism was fully nourished.

Although in poetry it did not produce the great poets of its own time, Cowper and Burns, it saw its ideals fulfilled in great measure in the work of the XIX Century.

"As a school its phases are outgrown, but as a principle in literature, it is immortal." (B)

(A) 23. p.652.

(B) 11. p.316.

GERMANY.

In point of time the Romantic movement in Germany occurred while the German nation was most completely subjugated under Napoleonic rule.

Never in the history of any nation had there been so many men of genius who had opened the way to intellectual activity for a people. This current of intellectuality was met by a political stagnation whose only outlet lay through the throne, or through high governmental positions, practically inaccessible except to an isolated few.

For this reason, the other ever increasing stream was forced to turn upon itself and to flow in the only possible direction—out over the fields of literature.

As in England, German Romanticism was reactionary against the influences of French convention. Though the movement received its impulse from England, it was carried on with greater momentum in Germany. (A)

French Classicism had obtained greater foot-hold in

(A) 2. p. 386.

Germany than in England. Frederick the Great (1740-86), would have no German books in his library, and did not consider it a literary language.

The first attack upon Gallic influence was made by Johann Bodmer, a Swiss, in his "Treatise on the Marvelous" (1840) in which he pointed out the superiority of the ancient national poetry, and the Middle Ages in general, over the restrictions of French critics. From 1757 to 1781 he published several of the important Middle High German poems, among them, parts of the "Minnesingers" and of the "Nibelungenlied". Enthusiasm for this poetry was at its height when Goethe's "Götz von Berlichingen" appeared. From England came Percy's "Reliques", the poems of Ossian, and the Eddaic literature of Mallet, but the most important force was Shakespeare. (A) Germany had no Elizabethan Age with its Milton and Spenser as an intermediate stage between Romanticism and the Middle Ages, so Shakespeare was chosen. (B) "He became an object of worship, an article of faith." (C)

 (A) 2. pp. 374-7.

(B) 2. p. 383.

(C) 2. p. 378.

Lessing, Goethe, and Shiller all wrote their plays with Shakespeare as model.(A)

Herder bequeathed to the Romantic School love for the national in their own or other countries; knowledge of the plays of Shakespeare, and of Spanish romances; a study of European and Asiatic languages; and the very important critical intuition. Traceable to him is the Romantic objection to purpose and aim. To the Romanticists "purposelessness was another name for Romantic genius.---Idleness the mark and privilege of the elect."(B)

Lessing was one of the founders of German intellectual life, and his greatest work was in unloosing German culture from the bands of theology. He did not belong to Romanticism in that he was a disciple of pure reason, but as apostle of nature and of independence he may be called its very source.(C)

Goethe in his youth had something of the Romantic passion and freedom. Later in life he was Classic, but from him came the idea of the rights and importance of free personality.(D)

Goethe did not lend support to Romanticism since he would

(A) 2. p.379.

(B) 3. p.21.

(C) 3. pp.19-20.

(D) 3. p.22.

not recognize a Christian past. He substituted for the religious mystery of Romanticism, pure scepticism. While he felt the artistic side of romantic sentiment, he ignored its elements of ethics and religion.(A)

On the contrary, he was affected by the Elizabethan dramatists of England. His "Gotz" stimulated Scott, and Goethe in turn felt Scott's influence.(B) In the "Sorrows of Werther", the rise of the Romantic School in Germany was anticipated by nearly a quarter of a century. The first part of "Faust" is romantic in essence, and in "Helena" he combines classic elegance with the "romantic language of the heart."(C) In "Wilhelm Meister" the central motive is romantic, but in intention it is purely pagan.(D)

Wincklemann's writings were romantic aids in spite of their classic spirit. Allied with the appreciation of classic beauty, he saw also the society which had created it. He saw in these the ideal of humanity, but in making this ideal pre-eminent he also adds much of the romantic element.

Through his views he cleared the way for Herder's Christian

(A) 14. pp.484-6.

(B) 14 p.496.

(C) 11.p314.

(D) 14. p.489.

humanism.(A)

Schiller, resembles Goethe in finding perfection of art in the classic model, and in having too broad a genius for one school. His "Die Räuber" was the model for many melodramatic romances in England.(B) He allied himself to Romanticism at Goethe's point of departure. He felt that the meeting place of the genius and the ordinary mind lay in ethics and religion, rather than in poetry.(C)

Philosophical writings gave another strong impulse to Romanticism. Kant had augmented the philosophical system of Locke, in recognizing in the development of the mind, not only outside influences, but those which were intuitive in the mind itself. Johann Fichte asserted that the ego, the thinking soul, was the only thing whose existence was certain. After him came Schelling, who united the ego and the non-ego in the higher absolute.

The Romantic writers followed first Fichte, then Schelling, but made too much of the subjective tendency while the objective was only slightly considered. They came to see

 (A) 14. pp.472-5.

(B) 2. p.401.

(C) 14. p.485.

in nature only ideas, and in so doing brought into literature too much of the allegory and of mysticism.(A)

Although the earliest form assumed by the Romantic movement was reaction against classic influence, it soon gave prominence to absolute and unconditional independence of the individual mind. It became "individualism run mad". At first these individualists were united in a school, but later this was resolved into groups, whose common cause was this egoistic philosophy as relative to social and political problems.(B)

Before speaking of the men who were the true representatives of the Romantic School, mention must be made of its precursors.

Jean Paul Richter may be called the precursor of Romanticism but must not be identified with it. As a poet and philosopher he was a great genius, but lacked the artistic ability to create a harmonious product. He was the opposite of classic in his strong subjectiveness, and was not in sympathy with romantic since he stood for Reformation and Protestantism.(C) Again, he was a defender of liberty, not

(A) 12. pp.467-470.

(B) 3. p.42.

(C) 12. pp.476-8.

lawlessness.(A) In his feeling for harmonious and perfect individuality he was classic in the same manner with Goethe and Schiller. Goethe's "Wilhelm Meister" is the same ideal of manhood which Richter portrays in his novels.

He lacked the romantic taste for Mediaeval literature, but was completely responsive to the mysteries of nature, and his great imagination carried him almost too far in the

expression of these.(B) The romantic idea of the "Doppelgänger", the apparition of a living person appearing to himself, first found expression with him in "Leibgaber-Schoppe."(C)

Roquairol, in his novel "Titan" is the prototype of the age-burning desire which becomes fantastic eccentricity because subjugated by circumstances.(D)

Richter himself is an example of the restraining influence of the age. He did not develop his genius toward the classic and romantic ideal as he might have done, but remained a morbid individualist.(E)

Hölderlin held much the same position in regard to German Romanticism as Andre Chenier held in France.

(A) 3. p.66.

(B) 8. pp.402-11.

(C) 3. p.162.

(D) 3. p.66.

(E) 8. p.411.

When the romantic writers first turned to nature, it was in Greek nature that they found satisfaction. Hölderlin expresses this longing for ancient Hellas in his lyric poetry and in his prose. But with the longing is distinctly romantic.(A)

"Nothing could be more un-Grecian than the sentimental classicism of Hölderlin's "Hyperion".(B)

In advance of Romanticism, he hints at a Christian religion and though his "Hyperion" is half pagan, it is not the paganism of Goethe and Schiller. In him we find in outline, light and delicate as if traced by a spirit, symbols and emotions which the Romantic School develops, exaggerates, caricatures, or simply obliterates."(C)

August Wilhelm Schlegel was the real founder of the Romantic School in Germany. At thirty years of age he published his first translation of Shakespeare(1797), the first line for line translation attempted in Germany. While he was by nature a verse maker, he thought to acquire greater skill through study with Bürger and Schiller. He soon realized that perfection must be in-bred, and became a disciple of

(A) 3. pp.44-5.

(B) 8. p.445.

(C) 3. pp.47-8.

Fichte's doctrine of the Ego . His younger brother Friedrich had joined the new literary movement and urged him to take its leadership, after which time his friendship with Goethe and Schiller was broken up. From 1797 to 1801 he translated sixteen of Shakespeare's works. Not all of these translations are of equal value, but his mastery of language and of style was so great, that it "means not much less than the advent of Shakespeare in Germany in the middle of the XVIII Century." He also turned to the poets of the South, and brought before German minds, Greek elegys, Homer, Latin, Italian, Spanish, Portuguese, and even Indian poetry.(A)

His original pieces are of merit only in external grace; but his criticisms of dramatic literature are of great value, even to-day.(B)

Friedrich Schlegel was more of the reformer in spirit, but he was restless and made too many plans to carry out any one. His mind was more impulsive, and he lacked the correct and regular taste of his brother.(C) Still he was more important to the Romantic movement, because he gave to

(A) 3. pp.52-7.

(B) 12. p.479.

(C) 3. pp.54-5.

it its fundamental ideas. He shows in himself the influence of Fichte, Shelling, the Middle Ages, and the Roman Church.(A) His novel "Lucinde"(1799) was the most important work of the Romantic School, not as a piece of fiction, but as an example of the Romantic theories of lawlessness, idleness, and enjoyment, "the three leaf clover of the romantic field!"(B) The social problem of marriage was the only one with which Romanticism was concerned, and "Lucinde" is the sole contribution toward its solution.(C) The hollow idealism and libertinism of "Lucinde" was a very common feature to Romanticism.(D) In it is the measure of moral and intellectual debasement of the cultured classes of Germany at the end of the XVIII Century.(E)

Ludwig Tieck in his youthful contributions showed the influence of German classical writers, and also of Ossian and the fairy tales of Shakespeare. He was of a most melancholy and imaginative tempermant, which at times verged on insanity; and united with this was clear judgement and sober reason.(F) His first book"William Lovell, is as

(A) 12. pp.480-1.

(B) 3. p.75.

(C) 3. p.100.

(D) 3. p.109.

(E) 8. p.419.

(F) 3. p.58.

tiresome as Schlegel's "Lucinde", and is valuable only because it illustrates the prevailing tendency in the lives of the Romantic authors themselves to pass from "overwrought idealism to fantastic sensualism".(A)

Though Tieck saw his world somewhat vaguely and confusedly, still he has added life and beauty to later Romanticism.

His influence is present in Hoffman and Fouqué, though these were two extremes of temperament; in the fantastic tales of Chamisso and Raimond; in the lyrics of Uhland and Heine; and in the romantic poetry of Goethe's last years.(B)

HE was a very able scholar and through his efforts Shakespeare, old German poems and the literature of Southern Europe became better known.. Although he was the bright light of Romanticism, later in his life he returned to the pure taste and style of Goethe.(C)

Friedrich Georg von Hardenberg, known in literature as Novalis, "dreamed and yearned away his brief manhood" dying at twentynine years of age.(D) He was essentially the poet of the soul. Everything in the material world appeared

(A) 8. pp.414-17.

(B) 8. pp.455-6.

(C) 12. pp483-5.

(D) 12. p.489.

to him hazy, etherial, mystic, symbolic. For him there was no real life of activity; he dreamed only of an innocent, spiritual existence in a new land of the supernatural and miraculous. His chief work "Heinrich von Ofterdingen" (1799-1800) is the type of this mystic flight of Romanticism, as its mysterious "blue flower" is symbolic of the vague and formless yearning of the intellects of the time. (A) In his "Hymns to Night" he voices the Romantic preference for night to day. In this preference "lies the germ of religious mysticism" to be developed later in the history of Romanticism. (B) Another writer whose novel is also founded on this want and longing is Eichendorff. His "Aus dem Leben eines Taugenichts" has for hero a restless, unsatisfied wanderer. (C)

Other romantic characteristics were "fondness for duplication and reduplication"; plays written within plays; human beings and animals with interchanged personality; and still further in this idea; human personality decomposed, spread over space and through time. Novalis treats of previous existence; Richter of "Doppelgänger". Theodor

(A) 8. pp. 421-26.

(B) 3. p. 191.

(C) 3. pp. 221-8.

Hoffman's tales are filled with all these fantastic horrors. Von Chamisso's "Peter Schlemihl" - the man without a shadow - leaves a more genuine impression of real despair. (A)

In Wackenroder's "Heart Outpourings of an Art loving Cloister Brother" was indicated the Romantic attitude toward art, and its future attitude toward music, and sympathy with mediaevalism. (B) This work shows the result of Tieck's collaboration with Wackenroder in its Catholic tendency. (C) It is mainly romantic in its enthusiasm for musical fervor. (D)

A new view of the past was opened up in the collections of popular songs and ballads, made in 1806 by Achim von Arnim and Clemens Brentano. In the first volume of "Des Knaben Wunderhorn" there were two hundred and ten songs, and in 1808, two more volumes were added. These collections were epoch making in German literature. They gave to Romantic lyric poetry the freshness and naturalness of the old Volkslied. (E) They revived the feeling of national individuality. (F) In Joseph Görre's "Die Teutschen Volksbücher" (1807) a similar view of the true German ancestral

(A) 3. pp. 159-75.

(B) 3. p. 130.

(C) 3. p. 114.

(D) 14. p. 491.

(E) 3. p. 230.

(F) 8. pp. 463-5.

people was given. It remained for Jacob and Wilhelm Grimm to lead the national and truly popular in literature to its climax. In "Kinder-und-Hausmärchen" they drew popular tradition pure from its source and unmingled with personal caprices.(A)

German Romanticism produced only two real dramatists, Heinrich von Kleist and Zacharias Werner. Von Kleist is the greatest poet of his school- he is "Germany's Mérimée". he has the morbid tendency of the romantic poets, but has nothing of their vagueness and indecision. In his first tragedy "Robert Guiscard", he hoped to eclipse Goethe and Schiller, by the combination of the methods of Shakespeare and Aeschylus, to form a new literary style. He later destroyed this work, but a fragment which remains is not far from the best of Goethe's poems.(B) His novel "Das Käthchen von Heilbronn" was his only work to be even heard. He was misjudged and rejected by his time and in despair took his own life, but he remains" among the martyrs for freedom and

 (A) 8. pp.463-5.

(B) 3. pp.258-62.

right".(A)

Werner was "the representative in chief of mysticism in literature.----Martyrdom was his specialty." His books "Attila", and "Christian Mysticism" are full of all the imaginable tortures of the martyrs.(B)

Ludwig Uhland was " the Classic of Romanticism." His early poems are traced with romantic elements, but later he became less subjective and wrote with the clear simplicity of Goethe and the Volkslied. In national popularity he comes next after Schiller.(C) His greatest genius lies in depicting some mediaeval scene, with castles and songs of minstrels, and his skill manifests itself in his drama , "Ernst von Schwaben.(D)

The last period of the Romantic movement was the breaking away from extreme individualism toward the new spirit of collectivism - and von Kleist and Uhland both show this tendency.(E)

Fouqué, the author of "Undine" is romantic in his fondness for mysticism and mediaeval subjects,(F) but

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- (A) 8. pp.458-84.
 - (B) 3. pp.287-90.
 - (C) 8. pp.487-90..
 - (D) 12. p.495.
 - (E) 8. p.487.
 - (F) 12. p.492.

Romanticism itself is considered to have ended in Ludwig Uhland. (A)

One of the most important results of romantic movement in Germany was the revival of Catholicism as a power in literature. It was "another phase of the collectivistic reaction." Romanticism was not drawn to the Catholic faith because of its intricate theology, but through its beautiful symbolisms, pantheistic mythology and human sympathy. These are the Catholic qualities which the best of the Romantic literature displays. (B) It is a mistake to confuse the rise of the Romantic School with the birth of Romanticism. Soon after the founding of the former its unhealthy tendencies led to its decline. "The mediaevalism which it affected proved too much for it, and finally strangled it." (C) But there remained the romantic essence itself, the breaking away from cold reason, to unloose the soul through the play of the mystic and the spiritual, to the heights of infinite comprehension.

(A) 12. p.495.

(B) 8. pp.447-50.

(C) 14. p.470.

Heine says in his "Romantische Schule" that the Romantic School in Germany was "nothing else than a reawakening of the poetry of the middle ages as it had been manifested in song, in painting, and sculpture, in art and life. But this poetry sprung directly from Christianity; it was a passion flower that had its roots in the blood of Christ." (A)

The great question was "the relation of poetry to life; and the great struggle was over their reconciliation." (B)

On the whole the Romantic movement was beneficial in its effect, and though at times it became morbidly hysterical, it should be judged by its best characteristics rather than by its excesses.

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(A) 14. p. 470.

(B) 3.p.58.

FRANCE.

While England and Germany were all astir with the new enthusiasm for whatever was national, and aglow with the expression of their sympathy for the deepest feelings of humanity; France lay passive under the fetters of classic making.- fetters fine and delicate in form, marvelously chased and ornamented, but as cold and unyielding as steel.

Pellissier gives a picture of the XVIII Century in France, which recalls the conditions we have noted in England. Since the day when Ronsard and the Pléiade had done away with their inheritance from the Middle Ages, and moulded French morals and manners into Grecian character; expression of national sentiment in France was dead. Literature and philosophy were practically one and the same: in both, calm reason held sway. Even more important than reason, which might waver; was authority,-that was law. In religion France was Catholic; but it was a religion of the intellect, not of the heart. In so far as possible

individual feeling and natural sentiment were destroyed, or at least subjugated. Society and family life were filled with exquisite and polite affectations, but with no real expressions of affection. Nature in any form was despised. Although they were so completely obsessed by this worship of antiquity, they lacked a thorough comprehension of the Greek spirit. True Hellenic fatalism and mysticism escaped them. The heroes of their tragedies remained mere contemporaneous Frenchmen, clothed in Greek garments and uttering Greek thoughts. The striking characteristic of the XVIII Century was its optimism; its firm belief that French standards were fixed for all time, and especially in literature and art, did this seem true. (A)

While there were no doubt some few who rebelled against this convention, not until the latter half of the century was any one brave enough to show a reactionary spirit. Much earlier, La Fontaine had written of nature in his fables, but he was considered to be not far from related to his animals.

Jean Jacques Rousseau, whose erratic life had developed to the utmost his melancholy sensibility, was the first avowed disciple of nature. In his "Confessions" he expresses the unsatisfied longing of the soul for that exalted state, which it perceives, but cannot attain, - the veritable "Blue flower" of the German poet, Novalis; and which became in France "le mal du siècle" of the Romanticists. With this extreme sensibility, he possessed a simple and natural affection for nature. Not only did his writings seek to display the wonderful beauty and the tender intimacies possible in nature, but they also laid bare the author's own soul. Rousseau directly attacked the educational system in France in his "Émile", and the condition of society in "Le Contrat Social". For all that he had considerable influence here, it is in romantic literature that his spirit was longest felt. The intense, passionate subjectivity; the love of nature; and the strong tinge of religious sentiment in all his writings; these became afterward the watch-words of Romanticism.

Bernardin de St-Pierre may be named as a disciple who carried out to the fullest his master's teachings.

Denis Diderot, more of a philosopher and thinker than Rousseau, turned his endeavors toward the widening of the field of receptive knowledge in his "Encyclopédie", a catalog of all the arts and sciences, and even the humbler mechanics. His most important work was the transforming of the drama, - the formal and abstract representation of the life of the court, and of the most exquisite society: into a living scene of every-day life and characters. He, like Rousseau, had taken "follow nature" as his guiding precept.

The third great name of the period was that of André Chénier, the only poet of the XVIII century. When only thirty two years of age, he paid with his life for his enthusiastic part in Revolutionary politics. He belonged to the XVIII century in his ideas, but in his soul, to Greece. Not at all the Greece beloved of classic antiquity: but a new Greece whose "beautiful lines---pure color, and austere form", he expressed in "noble simplicity of language, correct

drawing, and rhythm".(A) He has been considered by several critics, among these, Brunetière, to belong to the Classic School, rather than to the Romantic. He was but little known to his own time, since his important verse was not published until about 1819, a quarter of a century after his death. In his love for plastic beauty, and in his regeneration of lyric poetry; he held kinship with the Romantic School, and was eagerly adopted by them as a "young ancestor".

The new literary movement in France began with the new century, and its first real precursor was Chateaubriand. His "Génie du Christianism"(1802) sets forth the beauties of the Christian religion, its poetry and grandeur, its influence in all branches of intellectual and moral activity. Not only does he revive the Christian religion, but in searching its source in the Middle Ages, he seeks also to revive the long forgotten Gothic art, and to bring to notice the national treasure-house contained in the Middle Ages. In giving these "proofs", he employs, not the method of the philosopher, but of the artist - the romantic method.(B)

 (A) 4. p. 80.

(B) 20. p. 59.

Chateaubriand makes strong use of Rousseau's individualism. He himself speaks through his characters,--the sufferings of René are Chateaubriand's own. In the introduction of local color into his writings, he had influence over the later methods of historians, critics, and poets. (A) Directly descended from him are Hugo and De Vigny. Others who felt his influence were Lamartine, Leconte de Lisle, and Flaubert. (B) Gautier, himself an ardent member of the Romantic School, acknowledges their debt to Chateaubriand in the following: "He restored the Gothic cathedral;----he re-opened great nature, which had been closed to them;----he invented melancholy and modern passion." (C)

Closely associated with Chateaubriand as precursor of the romantic movement, is Mme de Staël. With her she is the creator of modern literature. The novel of which they are the progenitors, is "at once psychological and lyric." (D) She also feels the sentiment of Christianity, and owes this to Chateaubriand. Nevertheless in her, his religion of splendid externals becomes a religion

(A) 7. p. 399.

(B) 20. p. 65.

(C) 9. p. 4.

(D) 7. p. 399

of soul. The Romantic School has in Mme de Staël not only its sponsor, for she was the first to use the term romantic as applicable to the literatures of the North; but also, in bringing to France a knowledge of these literatures, she awoke the cosmopolitan spirit which became one of the forces toward emancipation. In "De l'Allemagne" (1810), she brings attention to the new and virile literature which Germany had revived from its own national past in history and religion, and demands that France do the same.

Unlike Chat^{cau}briaud, she does not break with the XVIII century; rather she strives to unite it to the XIX century in conserving the best of the former with the new inspiration of the latter. (A) In her novels "Delphine", and "Corinne", she too is Rousseau's disciple of nature and individualism. Her book "De la Littérature" opens a fresh view of literary criticism.

The French Revolution was over. It now remained only for the youth of France to enjoy the first triumphant years of the Empire. In spite of this, their pulse still ran too
 (A) 20. p. 53.

fast with the exaltation of victory; with the restlessness, result of the uncertain days they had experienced.

There were no longer the brilliant salons whose restraining influence had held French art and literature at a standard of refinement and elegance. Individual taste was sole dictator. There still remained among the older generation, adherents of the Classic School; but the young generation found in the passionate literature of Rousseau, Chateaubriand, and Mme de Staël; both a reflection of their own emotions, and an incentive toward similar productions.

As in Germany, the reactionary spirit carried with it isolating tendencies, and about 1824 a group of these young enthusiasts began to meet for mutual sympathy and inspiration, as well as to unite their forces in the new cause of freedom for art. Here in the famous salon of the "Arsenal"

the first Cénacle was formed, under the leadership of Nodier. With him were Émile and Antony Deschamps, Soumet, Chénedollé, and Jules Le Febvre. (A) Hugo, Sainte-Beuve, Lamartine, De Vigny, and De Musset, and in the latter group the French romantic

 (A) 15. p. 926.

movement found its leader, and its greatest geniuses. They were fortunate in having as host and protector, and in a measure, guide, Charles Nodier. He belonged to the XVIII century in years, but in his convictions he anticipated the new movement. More than any other French writer, he suggests the English and German Romanticists, in his naive "delicacy of feeling and exuberant imagination".(A)

Saintsbury calls him "one of the most remarkable failures of a great genius in French literary history". His work was good, but not supremely so. One of the best sides of the new movement,- the conservation and restoration of the best in the French language and vocabulary, was due to his knowledge of its history.(B)

Of Nodier's contemporaries, there were several who, though not so closely associated with the Romantic movement had some final influence.

Henri Beyle, whose literary name was DeStendhal, was only a year the junior of Nodier, and knew the Empire better than any other writer of the time. He accepted only as

(A) 4. p.34.

(B) 24. p.519.

much of Romanticism as his moral philosophy would permit. Though he was a leader in the attack upon French tragedy, he had none of the Romantic feeling for literary tradition. He found his greatest pleasure in psychological phenomena, (A) and considered a literature to be romantic, only as it faithfully represented the climate and the morals. (B) In this tendency he was the ancestor of realism and naturalism, and had great influence over Mérimée. (C)

Robert de Lamennais, though his chief work was in the founding of a "Liberal Catholicism", was also a poet of no mean order. His "Paroles d'un Croyant" were the first in the apocalyptic style which Hugo and Michelet afterward employed. (D)

Alphonse de Lamartine in his "Méditations" (1820-1823), and his "Harmonies" (1830) expresses the feeling of religious sentiment and of oneness with nature which the great precursors of Romanticism expressed in prose. His verse is exquisite and sincere, although lacking in strength through too great sentimentality. (E)

(A) 4. pp. 205-18.

(B) 15. p. 926.

(C) 24. p. 516.

(D) 24. pp. 513-14.

(E) 24. p. 512.

The first literary contributions of the young Romantists were given in certain periodicals through which the Romantic prospectus gained a considerable circulation. These were "Le Conservateur Littéraire" (1819, "Annales Romantiques" (1823), and "Le Globe" (1823) ; the latter most important because in it St Beuve through his criticisms of French and foreign literatures, made "the older literary theory forever obsolete". (A)

In the theatre especially, the adherents of classic tradition held firm ground; hence the theatre became the battle ground of the Romantic and the Classic schools. Victor Hugo issued the first declaration of war in his "Preface to Cromwell" (1827), by virtue of which he became the leader of the new school , since the "Preface" also formulated its program - "liberty in art". "Cromwell" was not very successful, being too long and tiresome for acting. In 1830 Hugo's second drama "Hernani" appeared, and the battle was on.

Théophile Gautier was one of Hugo's staunchest friends

 (A) 24. p.519.

and allies. He felt and understood the exuberant partisanship of the young Romanticists. In his own words we see them "drunken with art, with passion, and with poetry." Thirsting only for glory, disregarding money and hating its representative - the bourgeois, finding no other occupation acceptable "save verse and painting - art." (A) Small wonder that when they assembled for the presentation of "Hernani" that its "Heroic exaggerations", its "language at once proud and familiar", its "tableaus blooming with foreign charm"; made them "feel such fascination and ecstasy as never before" (B), and carried their cause to victory through the very violence of their enthusiasm.

While Hugo gave impulse to French Romanticism through his dramas, his great worth as a literary genius lies in his lyric poems and his prose. His writings have been divided into three periods or "manners" of production which Brunetiere defines as "lyric", "epic satirical", and "apocalyptic inspiration". (C) His first "Odes et Poésies Diverses" (1822) written in his twentieth year of age, display

(A) 9. pp. 153-4.

(B) 9. p. 119.

(C) 7. pp. 470-73.

nothing of the new spirit. Only a few years later he sings in the "Odes et Ballades"(1826) , and in the "Orientales"(1829) of the barbarous ages despised by the Classicists. Before these he had written "Hans D'Islande"(1823) and "Bug Jargal" (1826), fantastic romances, the former showing Scott's influence. Hugo's own personality enters into his "Feuilles d'automne"(1831). He is the first to introduce this new element into lyric poetry, the element of personal grief being the one thing lacking in Chenier's lyrics. The "Chants du crépuscule"(1835), the "Voix Intérieures"(1837), and the "Rayons et les Ombres"(1840) contain much of his personality, although they are less personal. (A) In these the poet meditates on the relation of man with the infinite, with nature, and with humanity; sometimes calmly and clearly, sometimes as through a hazy veil of uncertainty. With all his extreme sensibility there combines a saneness and equilibrium, a vigor and ability to labor which are the characteristics of his genius. (B) In 1831 appeared his romance "Notre Dame de Paris", a true "épopée of the Gothic age". (C)

(A) 7. p.470.

(B) 20. pp.142-3.

(C) 20. p.93.

for opposition to Louis Napoleon he was exiled into Guernesey and while there wrote his epic satires, the "Châtiments" (1852), the "Contemplations" (1856), and the first of the "Légende des siècles" (1859), all of which show his genius at its best. While in exile he also produced several romances; "Les Misérables" (1862), "all vibrating with humanity and with pity"; "Travailleurs de la Mer" (1866); "Homme qui rit" (1869); and a volume of lyric verse "Chansons des Rues et des Bois" (1865). In 1870 he returned to France, and in his work of the following period he displays the "apocalyptic manner". The second and third of the "Légende des Siècles" (1877-1883), are full of this "hostility of nature", and "horror of annihilation". (A) The best of his later works are "Quatre Vingt Treize" (1874) a historical romance, and a drama "Les Quatre Vents de l'Esprit" (1881).

In all Hugo's immense work is visible the fecundity and variety of his genius. In his mastery of rhythm, color, and melody; in his intense subjectiveness, and in his comprehension of the exterior world; in his deep religious

(A) 7. p.473.

sentiment, his mysticism, and his love for the past; we see his right to stand at the head and front of the French Romantic movement, and his ability to bring it to a concerted and triumphant issue such as neither England nor Germany had done.

Closely associated with Hugo in the first years of the Romantic school was SainteBeuve, whose value to Romanticism lay in his critical studies of French and foreign literatures; rather than in his original works "Joseph Delorme", "Volupté" and others, too subjective and moribund in character. His ideal of a critical study was one broad enough to include not only the works, but the writer, his life, and the literary and social environment. The doing away with the "intolerance of former days" was one great result of his science of criticism. (A)

Question has been raised as to the position of Alfred de Vigny in the Romantic movement. He is the first of the poets of 1830 to follow in the footsteps of André Chénier. Saintsbury calls him "a link between Chénier and the ro-

 (A) 24. p.527.

mantic poets." His poems suggest the classic severity and fastidiousness of Chénier; and the Greek elegy, in their being written in alexandrines.(A) He is the most profound thinker among the Romantic poets, and may also be characterized by "his cult of pure intellect, and proud, stoic feeling of solitude".(B) He lacks the imagination and the egoism of the Romanticists, and therefore suffers in his solitude. Nevertheless, it is this character of aloofness which helps to fix the high plane of his pure idealism. His poems "Moïse", and "La mort du loup" are ideal portraits of himself.(C) Although his drama "Chatterton", and his novel "Cinq Mars"(1826) were both of them aids in the reactionary movement, he himself took little interest in the struggle.

Alfred de Musset came into prominence when only nineteen years of age, with his "Contes d'Espagne et d'Italie". Here was Hugo's "East" in new and more seductive form. Later, in his criticisms of classic and even romantic methods he adopted a mocking frolicsome tone, quite different from

(A) 24. p.542.

(B) 4. p.82.

(C) 4. p.82.

former critics, and which seemed very fascinating.(A)
 He was essentially the poet of emotion and of the heart,
 "the poet of love". As poet of lyric elegy he shows great
 skill in uniting "all shades and phases of sadness" in his
 "Nuits de mai, d'août, d'octobre, de décembre".(B) He is
 particularly strong in dramatic instinct, and his "proverbe"
 dramas show much originality. His later poems were "mature,
 beautiful works" of which certain qualities were superior
 to Hugo.(C) The more pity that he did not in the least
 augment his natural genius either by study, or by enforcing
 his literary activity to greater efforts. At thirty years
 of age, broken in health, his work was practically over.(D)

Théophile Gautier, disciple of Hugo and leading spirit
 of the "Hernani clique", was by nature artist and stylist.
 These abilities he so enlarged by critical study of writers
 of the XVI and XVII centuries, as to produce almost fault-
 less verse.(E) His "Émaux et Camées" are well worthy of the
 name. One result of his artistic skill was the intro-
 duction of the "picturesque" into the art of description.(F)

 (A) 4. p.99.

(B) 15. p.950.

(C) 4. p.102.

(D) 24. p.539.

(E) 24. p.537.

(F) 7. p.495.

He lacked in invention and sensibility, and was led into eccentricity through wear of banality. He is important in being the precursor of impersonal literature in his doctrine of "art for art", and is also "a sort of pivot where French literature turns from romanticism toward naturalism." (A)

Prosper Mérimée for a time fought in the ranks of Romanticism, nevertheless he was a cynic in regard to its standards. He shrank from a personal element in his writings, however, his mastery of simple style gave to them a great air of reality. The finest are "La Jacquerie", and the "Chronique du règne de Charles IX" (1829). (B)

Aurore Dupin, George Sand, turned to literature from an unhappy married life. Fame came to her almost from the first, possibly because her novels seemed real in plot and scene, besides being remarkably fluent in style. These "novels of passion" had for chief centre the "femme incomprise" of whom George Sand was the historiographer if not the inventor." (C) In the second group of her novels, a socialistic tendency is revealed, which is after all, "a

(A) 15. p.954.

(B) 24. p.535.

(C) 24. p.532.

socialism of the heart"- a desire to ameliorate the condition of humanity. (A) The best known of these are "Consuelo" (1842) and the "Péché de Monsieur Antoine" (1845). She later returns to the country for her inspiration, from which result her most charming stories, the "Mare au diable" (1846) and "La Petite Fadette" (1849). (B)

During the whole of her literary career, for all that her numerous friendships with men of great artistic and literary talent, afforded her opportunity for imitation, she never made use of it. Although Alfred de Vigny heightened her appreciation for the aesthetic, she was not enough of the artist to be influenced by his art. In style she was "improvisatrice", and in nature a disciple of Rousseau. In "Le Secrétaire intime", and in "Lucrezia Floriani", her own personality is revealed. She is essentially Romantic in her ability as landscape painter, in her humanity, and in the audacity and extravagance of her convictions. (C)

Honoré de Balzac began his literary career in his twentyfirst year, while engaged as clerk in a notary's

(A) 20. p.239.

(B) 24. pp.532-3.

(C) 4. pp.141-58.

office. The first offspring of his brain were wretched failures, which he quite disowned in later years. He seems from the first to have been keenly ambitious of success, - financial success above all; so that he presently embarked in a new venture, not in books, but of them, - a printing and binding establishment. This was not successful in spite of his unceasing toil. In fact his whole life was full of financial losses, lawsuits, business and literary failures. A weaker character than his, would have been forced to the wall, though perhaps much of his strength lay in his magnificent self confidence. He struggled hard to acquire literary style, and though he obtained it only in certain measure, other powers were so developed through this rigorous schooling, as to practically atone for its lack. His first recognition came with "Les Derniers Chouans" (1827-1829), a historical novel. His stupendous and untiring energy sent forth book after book, several among his best works, until in 1833 he conceived his original idea of "La Comédie Humaine" which was to contain portraits of the life

of the life of every political period; every social condition; every phase of society in both city and province, together with the most intimate details of the individuals who played this "Human Comedy." In this he was the father of the realistic novel; the first to see that life must be given just as it is without prejudices of the author, if the result is to be a living, breathing portrait.

Nearly every critic of Balzac seizes first upon his style, which never found favor in France, though England and Germany were much less concerned over it. Brunetière considers the possibility that the features which are objected to, his exaggerated metaphors, abuse of slang terms of the trades and professions, an affectation of profoundness: may not after all be at one with the life they describe; - not more extravagant, confused, or irregular than life itself. (A) In his hands the financial element became for the first time a power in the novel. The passions, vices, and crimes which attend the love of money, he understands as no one else has done. Perhaps his best portraits are

(A) 7. p.452.

painted in these muddy tints, but they live.

His ideal characters are seldom genuinely good, and many of them are real to no one but himself. He is strongly inclined toward the mystic and the occult, though he has also highly developed "the impersonal, analytic spirit of the scientist. In "Le Père Goriot"(1835), "Le Cousin Pons" (1846), the "surroundings" are most faithfully considered; "Eugénie Grandet"(1833) is one of his best character studies; the "Lys dans la vallée"(1835) a psychological novel, has influenced many successors of its kind. In fact, Balzac's influence has been one of the factors for strength in every good piece of realism since his time. Although he lacked in delicacy, he "had a power, a vigor, and an incomparable richness".(A) Taine has said that "Balzac after Shakespeare, is our greatest store-house of documents concerning human nature".(B)

The last of the French Romanticists to be considered is Alexandre Dumas, writer of many excellent plays, but best known by his historical romances-"Les Trois Mousque-

 (A) 20. p.251.

(B) 20. p.254.

taires", "Reine Margot", and the "Comte de Monte Cristo". His influence is difficult to estimate since much of his work was done in collaboration with, or in large part by hack writers. His dramas have little literary value, but in the mastery of incident and dialog to form a continuously fascinating narration, he is without a rival.(A)

If we refer to the results of the English Romantic movement, we shall see that the French reaction was very similar in effect. Every vein of French literature felt its power as a reviving agency. In the theatre three of its leaders took active part, Hugo, Dumas, and Vigny. In history Augustin Thierry is perhaps closest in kin with the spirit of Romanticism. As he avows, Sir Walter Scott and Chateaubriand were his guides. He was the first to "plant for the France of the XIX century, the flag of reform in history".(B) This reform lay in adding to the faithful and scientific representation of historical events, enough of "local color" to make them brilliant and living pictures of their times.

 (A) 24. pp.529-30.

(B) 20. p.195.

Michelet is a greater historian, in combining with his erudition, the soul of the poet. His "characteristic is imagination", and he is at fault only in the lack of impartiality.(A) Other important names are those of Guizot, chief of the philosophic school in history; Barante, "the representative of the narrative method"; Mignet, and Thiers.

Not only did the Romantic impulse supply freedom in art and poetry, but also made this freedom easier to attain through changes in the language, metre, rhythm, the grammar itself. The vocabulary received as its share in the results of the French Revolution "the words which the Revolution and the Republic had created".(B) Mediaeval words and constructions added more of richness and of force. The important work consisted not so much in the inventing of new words, as in the banishing of stilted, artificial, classicisms; the reviving of rich and picturesque terms, long forgotten; and in enlarging the choice through broader knowledge of all branches of society.

(A) 20. pp.208-11.

(B) 20. p.103.

In place of the ancient épopée, and the tragedy or comedy pure and simple, came on the "pieces" of no special type, but throbbing with the heart-beats of the world.

In ensemble the literature of the XIX century in France, may incline to "confusion, disorder, and intemperance". In detail its salient characters are "intensity of life, originality, and variety".(A)

The Romantic movement was in no wise accidental. "To suppress the romantic literature of the XIX century, would be to suppress all the literature of the century."(B)

Although from 1830 to 1848 it seems most strikingly a period of negation, its positive influence is strong in the master-pieces which Romanticism has bequeathed to all time.

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(A) 1. p.22.

(B) 16. p.1339.

We have seen that Romanticism began to show itself in England toward the middle of the XVIII century. Nevertheless it was "so faint and so far below the surface" that many writers believe that it really began near the first of the XIX century. It seems more probable that it had been smouldering since at least the first quarter of the XVIII century. The German movement began just as England's had reached its height, while France waited nearly a century after the beginning in England before following its example.

England's Romantic movement was slow in forming, never violent in its expression, instinctive rather than conscious. It had no real leader nor were the romantic writers associated, in fact most of them were entirely unacquainted. In Germany, A.W.Schlegel has been called the founder of the Romantic school. Its members seem however to have wandered, each according to his own fancy, into various paths of mysticism, morbidity, or sensual idealism. France had a powerful leader in Victor Hugo, a program, and a concerted definiteness in the work of its school.

Its members were closely united in friendship and their cause. The French Revolution imparted some of its vigor to the new impulse which acquired much greater in momentum in France than in either Germany or England.

In all three nations the movement was reactionary against French classic influence. In England it was especially directed against the pseudo-classicists of the Augustan age. In France, the reign of Louis XIV was truly classic, afterwards, the pseudo-classicists flourished in their mediocrity, but the events of the Revolution furnished the political stimulus which the other nations did not feel. The German reaction was essentially literary. Some authorities, in order to show its independence, have carried it back to Luther. We have seen that during the reign of Frederick the Great, Germany was even more controlled by French Classicism than was England. Before the middle of the XVIII century, the Swiss school under the leadership of Bodmer, and fighting under Milton's banner, had revived enthusiasm for Early German poetry. Then came Percy's

"Reliques", Ossian, and Mallet's Eddaic literature. But England's greatest envoy to German Romanticism was Shakespeare. Goethe, Schiller, Lessing, even Wieland, took him as model. The young revolutionists here met nothing like the opposition against which the Romantic school in England had to contend. The German writers of genius were almost precursors in their tendencies, and the minor classic writers were easily set aside. England felt much greater check in the powerful writers of the Queen Anne period of Classicism. "Pope, Swift, Congreve, and Fielding were not easily disposed of." (A) Hence the reaction was held to a much slower momentum than it acquired in Germany. Absence of genius was another cause for cautious progress. Before Scott, Coleridge, and Keats, there were few writers of great genius. Germany's pioneers shine brightest in German literary history. Germany, lacking the glorious Elizabethan Age to which England had resorted for inspiration, borrowed England's and was equally benefited.

Originally then, French influence was the foundation

 (A) 2. p.383.

cause for Romantic reaction. English poets of the XVII century owed their brilliancy to French sources. With classic Dryden's death, there was no poetry until Pope took up the study of Boileau. "The work of no other English writer is so co-incident with that of a foreigner, as is Pope's to Boileau! And"for more than thirty years Pope was the center of English poetry."(A) English Romanticism as compared with the movement on the Continent, seems to have had a national beginning. They first turned for aid to their own Milton and Spenser. James Thomson who may be called the first of the Romanticists, was nature' apostle. Then came Gray in whom the romantic spirit was also inherent. The strong influence of the "Reliques", the Ossianic poems, Scotch and Welsh ballads, was a purely national revival. Toward the end of the XVIII century, with Scott's translation of Goethe and Schiller, the tide of German influence set in, and as it receded carried the spirit of English Romanticism in turn to Germany. Shakespeare, Ossian, Young, and Scott were powerful agents in the German Renaissance;

 (A) 10. pp.205-8.

with them German Romanticism may be said to have begun. Rousseau was directly inspired by Richardson, the father of the sentimental novel in England. "From Rousseau and Ossian, Goethe wrote "Werther". (A) The German Romanticists differ from the other groups, in being authors only and taking no part in politics or in statesmanship. Though the reaction in Germany "did not quite come to a head, it was more critical, learned, and conscious of its purposes and methods" than the movement in England. (B) Here, the mutual inspiration of the Romanticists was not accidental. From the first they were united in a School, and their personal history is evidence of close touching of one life with another. As in England, few of the Romanticists themselves are forces in modern literature, likewise, the German Romantic writers have left but few enduring works. While England did much for language and style; Germany "rather diminished than enriched the poetic vocabulary, rather corrupted than improved literary style." (C) English Romanticism did not furnish the poets of its century;

(A) 21. p.419.

(B) 2. p.386.

(C) 3. p.5.

in Germany, Romantic poetry" ended in hysterical piety and vamping"(A) English Romanticism tended rather to the production of a beautiful and medium for the expression of every phase of thought and feeling; German Romantic writings are all agencies toward the freer fuller comprehension of the philosophy of human life.

Was the French Romantic impulse inborn, or the result of foreign origins? This question seems to permit of three different opinions as to its answer. According to Larousse, it was due directly to German inspiration. Paul Albert and Gustave Larroumet both attempt to prove its indigenous origin. Brandes, Lanson, and Brunetière include both foreign and national sources in its development. We may consider these views in the following order: As due to Germany; both native and foreign in source; of purely national growth.

Larousse suggests the term "Germanisme" as a more logical name for the literary revolution in France, since it was brought from Germany in Mme de Staël's "De l'Allemagne". Chateaubriand was also a godparent of French Romanticism

 (A) 3. p.5.

in bringing England, and English poets to French notice, through translations and commentaries. The middle of the XVIII century is given as the beginning of English part in French literature. At this time Letourner made a translation of Shakespeare, which in spite of Voltaire, met with much success. Walter Scott brought new knowledge of the Middle Ages, and Byron's proud misery hidden under irony, voiced the despair which the passing of the Revolution had left. Musset wears his mantle in France. The relative influence of Germany and England was not equal. The philosophic manner of the German poets required a longer time for the full penetration of their powerful and healthy verse. (A)

Lanson conceives the differentiation of the Romantic from the Classic to proceed in two directions- by negation, and by antithesis. The first is the "enlargement or rather, displacement, of literary domains," by doing away with the limitations of rules and precepts. The second lies in the choice of models not considered by classic literature,-

 (A) 15. pp. 1337.9

the Middle Ages, and foreign literatures; from which resulted a new literary form. The XVIII century began to show evidences of "exaltation and melancholy depression, - images of the external world allied to intimacies of the soul". Rousseau, Chateaubriand, and Mme de Staël are the apostles of this new literary creed. Lanson names as English influences: Byron, "like Chateaubriand, "désolé et voyageur"; Scott, with the historical novel; the lake poets, Wordsworth, Southey, and Coleridge, who repelled classic rules. From Germany came Schiller, Goethe's "Faust", Novalis and Tieck. From Italy there was Dante's "Divine Comedy" which held "all the soul of the Middle Ages". All varieties of literature, from ancient ballads to history of voyages, helped to break down the classic ideal. The Bible was also a source of inspiration to Vigny, Lamartine, and Hugo. (A)

Brandes considers the foreign elements to be more clearly evident, though native sources also exist.

Shakespeare was the "rallying cry of Romanticism"

Schlegel's lectures on "Dramatic Art and Literature" were published in France as well as in Germany, and prepared the way. Next to Shakespeare came Scott, whose novels began to be translated into French in 1814. The long list of his beneficiaries includes Vigny, Mérimée, Dumas, Balzac, and Hugo. The Byronic poems had still more powerful influence. Musset most resembles Byron, and others who found inspiration in him were Lamartine, Hugo, Gautier, and George Sand. Shelly was practically unknown, and Sainte Beuve was the only one who appreciated the Lake poets.

Germany's influence was not so powerful. To France, Germany was a "Walpurgis Night dreamland". Goethe's "Werther" recalled "René" and seemed equally fascinating. The German author who meant most to France was Hoffmann. His Berlin rationality was most akin to French rationality. His wild caprice, and clear detail are best shown in the writings of Nodier and Gautier. (A)

Brunetière states that the new trend of literature which began with Rousseau and Diderot, was also shared in

 (A) 4. pp.43-57.

by English influence. The beginning of its operation may be comprised between 1725 and 1750, during which period French versions were made of the entire writings of Pope, Swift, Addison, Richardson, and minor authors. Brunetière decides the the process as one which substituted for an abandoned ideal, rather than as process of infiltration. "When the classic ideal began to lose ground, the English influence at once entered the breach." (A)

Paul Albert deprecates the idea which led the Romanticists to create their tradition and their ancestors in the XVI century with Ronsard and the Pléiade, while they ignored or railed at the XVIII century. The work of the XVIII century was not all art for art. They "Presentimated and announced our greater boldnesses". Before 1830, the dipping of literature into national life to produce a real image of society as a whole, had been considered. (B)

Larroumet begins with society which after two centuries of calm and hopeful religious faith under the monarchy, had lost the protection both of religion and monarchy,

 (A) 7. pp. 316-19.

through the events which culminated in the Revolution. There was but one relief for the bewilderment of soul which was felt by all classes,- the consolation derived from the expression of intimate sufferings, through the medium of literature. Since society in its troubled state could no longer afford to the poet, the calm for which his soul longed; he turned to nature. In the introduction of nature into lyricism, came on the first element of Romanticism. What seems to be a rupture with tradition is only a continuance of it. The causes are of French origin, and are the results of national spirit, national history, and national literature. Given no knowledge of foreign influence, the Romantic movement would have held to the same law of development. In order to prove that the germ of Romanticism existed in the life of classic literature itself, Larroumet returns to the XVII century, where under the sway of "reason and authority" he finds rebels,- Saint-Évremond, Bayle, Fontenelle, even Molière, and La Bruyère. While the XVII century cared little for nature, it had an

exception in La Fontaine whose love of nature was quite as sincere as that of the later Romanticists. Lack of the picturesque in nature was in measure made up for by picturesque creations of the author's own. Almost all of the Classicists were adepts in arranging their characters and scenes to give an air of grace and reality.

Even in the time of the greatest moral calm in religion, the cry of human misery was heard. Lyric expression, though not found in classic poetry, reached great heights in the domain of eloquence. Pascal characterizes both of these elements, which Chateaubriand imagined were original with himself, but which were in reality of considerable importance in the literature of the XVII century.

The eloquence and oratorical style of Bossuet were essentially lyric. Although Pascal and Bossuet saw in religious faith the sole consolation for human misery; although with the Romanticists this concept was varied in accordance with the author's temperament, still it was the original fountain of eloquence, now transformed into poetry.

Montesquieu, Voltaire, and Fontenelle were rationalists. So also was D'Alembert, but with him, combined with reason was sentiment. He gave the first impulse to the separation of prose from poetry,- of which Rousseau and Diderot are agents of substitution. Diderot's sensibility is augmented in power and purity in Rousseau. Though the new literature brought to fullest expression, the sensibility and individualism of Rousseau; Romanticism can not lay claim to its invention, for in like manner, it finds expression with the three great precursors of the Romantic movement, Chateaubriand, Mme de Staël, and Lamartine. Later English and Italian influences came into France with Voltaire, Montesquieu, l'abbé Prevost, and others. Letourner's translations brought Shakespeare, Young, Hervey, Richardson, and Ossian, the last a very great influence. The Germany of Klopstock, Wieland, Goethe, Schiller, Kant, Fichte, and Schelling was made known to France through Mme de Staël. Other foreign writers may have given something of their spirit to French Romanticism, but on the whole, similarity

of product is not so much due to imitation, as to similar conditions of environment and of the time.

"Romanticism is not Classicism, it is even quite the contrary; but it is from the slow destruction of Classicism that Romanticism has issued, employing for new usages elements becoming by degrees disaggregated, but not denatured".

As for foreign influence, the nation which has strength is able to carry on its own revolutions. It may profit by examples given outside its own frontiers, but it will never submit to an intrusion.(A)

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(A) 17. pp.221-45.

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